

Nathan Gilbert

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CATALOGUE

OF

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COLOURED ETCHINGS;

DESCRIPTIVE OF THE

*Manners, Customs, Character, Dress, and
Religious Ceremonies*

OF THE

HINDOOS.

BY

BALT. SOLVYNS,
CALCUTTA.

MIRROR PRESS.

1799.

CATALOGUE



OF BOOKS AND MANUSCRIPTS

and

OF

John Gillett

P R E F A C E.

IT may be deemed necessary, that I should preface the following List, with some account of the design of the accompanying publication of Engravings.

THE work was undertaken under the Idea, that a delineation from Nature of such objects in Hindostan, as are interesting from their beauty or novelty to an European, or any way elucidatory of the habits, manners, and features of the various tribes, which inhabit the Country, would be acceptable to the Public; and that it
would

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would be particularly interesting to those; who had resided many years in India,—as a help to them, on their retreat to their native Country,—to recall to their recollection, occurrences of their youth and scenes formerly familiar to them; at the same time that it would serve to illustrate to their friends in Europe, their observations and descriptions of the character, customs and manners, the persons, and dresses, of the inhabitants of Hindostan, their implements of Husbandry, manufacture, and war—their modes of conveyance by land and water—the various sectaries of religion with their peculiar ceremonies, and the appearance of the face of the Country.

WITH these hopes I formed my plan, and conceive, that a linear representation will be desirable, to convey an idea of those subjects relative to the Country, which can hardly be described by any other means.

As, in the present race of Hindoos, we see, perhaps with little change, the Customs, features and character—the religious Mysteries, and public amusements of their ancestors at an age, when the inhabitants of few other parts of the globe, were in a state of civilization, (their
attachment

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attachment to their ancient religion having preserved to them their primitive manners, amidst the influence of commerce with foreigners, and the fanatic Tyranny of their Mahometan Conquerors;) a faithful representation of them cannot but be acceptable to every enquiring mind.

THE valuable discoveries made, through the acquisition of the Sanscrit Language by Europeans, of the allegorical and enigmatical Language of the Religion, and concerning the Arts, Sciences, and History of this ancient people, cannot but excite the curiosity of all Europe,—the mythology has been proved to be the same, as that of the Egyptians, Greeks and Romans—and its trivial and frivolous rites, the external of moral and political institutions; introduced under the character of sanctity, to render their observance more certain and easy: as the mysterious ceremonies of their religion, are discovered to be enveloped in darkness, purposely to elude discovery and to chain superstition and fanaticism.

THE following catalogue contains little more than the names of the objects represented in the plates.

SHOULD

P R E F A C E :

SHOULD the work excite a desire for an acquaintance with the symbolical Mythology of the Hindoos, I presume a better source of information cannot be referred to, than the transactions of the Asiatic Society, and the translates and writings on the subjects, by the late Sir William Jones, and Mr. Charles Wilkins.



CATALOGUE

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SECTION I.

SIXTY-SIX PRINTS OF THE HINDOO CASTS, WITH THEIR PROFESSIONS.

- No. **S**
1. **ROTERY** Brahmuns of the Bengalees, performing their devotions; with the Garrah and the Cossa, or Argah utensils used by them in their offerings.—The Srotery is named from possessing seven goons or sciences, as the Koleen is skilled in nine of their sciences.
 2. A Kanoge Brahmun—The shrub represented is the Tulsee, held in great veneration by all Hindoos.
 3. Drawer Brahmuns—the back ground shewing the manner of their prostrating themselves in their Mundars or Pagodas.
 4. A Brijbasi Brahmun, in the act of repeating Mundars or incantations—the ceremony he performs under his Cloaths, he, in common with all Hindoos, must keep inviolably secret.
 5. An Ooria or Orissa Brahmun, offering his devotion to the sun; the back ground represents the style of the Architecture of the Mundars of the sect.

It is universally known, that the Brahmuns are the Priests of the Hindoos; and, that by the tenets of their religion, to them are assigned the duties of teaching and reading their sacred Books, of sacrificing, of assisting others to sacrifice, of giving Alms, if rich, and if indigent of receiving gifts: they are forbidden trade, service, and the performance of all menial offices.

The above mentioned Brahmuns, excepting the first, are all named from the countries or sectaries to which they belong,—they all are held in respect and veneration by Hindoos of every part; yet the inhabitants of one country will not eat and drink from the hands of a Brahmun of a different Tribe.

6. The K'huttry:—in eminence next to the Brahmun. At present they dress generally, as represented in the plate, like Mahometans.—By the Mogul Government they were employed in preference to the other Casts of Hindoos, and still they are connected with them more than with the sects of their own Religion—They are not so numerous in Bengal as in the Northern parts of Hindostan.—According to the precepts of their Religion, Princes, or Rajahs, Landlords, and Soldiers, should be of this Cast.
7. A Byce, represented as a Merchant—The Byce is the third Cast, and they are ordered by their sacred Books to be employed in merchandize and husbandry.
8. A Soodder, the fourth and last cast of the Hindoos—prescribed by their religion to serve the other Classes and to be engaged in handicraft and menial Offices—The print represents him as a servant to a priest.

The above, viz. the Brahmun, K'huttry, Byce, and Soodder, are the four original casts of the Hindoo religion, their origin with that of the creation, is described in the Institutes of their divine legislative Menu, as follows: 'The
'supreme Being having created the Waters, placed in them
'a productive seed, which became an Egg and in it he was
'born himself in the form of Brahma, the great forefather of
'all Spirits. After having remained a whole year inactive in
'the



‘ the Egg he caused it to divide, and formed of its divisions
 ‘ the heavens and the earth ; he then (after having produced
 ‘ the principle of the soul, consciousness, reason, the percep-
 ‘ tions of sense, the organs of sensation, demi Gods, Genii,
 ‘ &c. &c.) to multiply the human race, caused the Brahmun
 ‘ to proceed from his mouth, the K’huttry from his Arm,
 ‘ the Byce from his Thigh, and the Sooder from his Foot.
 ‘ These are the four original casts and are termed the
 ‘ sacerdotal, the military, the commercial, and the servile.’

The 10th Chapter of Menu contains the proper names and professions of every degree of the mixed Casts, born from the intermixture of the four abovementioned.

9. A Sic in his family dress—the back ground represents them armed as Soldiers.

The History and origin of this curious Tribe, are to be met with in Hadgee Mustafah’s Translate of Golaum Houfain Khaun’s Seir Mutaquirean; and an account of them by Mr. Wilkins, is inserted in 1st Volume of the Transactions of the Asiatic Society.

The following Numbers contain the various professions of the different Casts; strict regard not being now paid to the ordinances of their religion, prescribing the duties of each, I have not been able to follow much order in the arrangement.

10. Sudsopê, in the employment of a Godown or Ware-house Sircar.

11. A Byde—or Physician sprung from a Brahmun on a Woman of the Byce Class. The Hindoos possess a system of Medicine transmitted by their sacred Books; consistent with their religion, they cannot acquire any knowledge of anatomy by dissection. The wooden carved device, called a Burfah-Caut, is erected in commemoration of the dead.

12. A Causto—properly of the writer Cast—represented in his occupation in the service of an European.

13. Dybuck—an Astronomer and Astrologer, calculating an Eclipse,—he is the offspring of a Rajpoot father, and Byce mother.
14. Augrees—or Ploughmen cultivating their lands,—the Plough is represented in the Plate, and their Harrow is a bush. The Augree is descended from a Rajpoot father, and Bhaat mother—if he wears the Poitah or Thread round his neck, he cannot employ himself in handicraft.
15. A Berage—or Pawn planter, with a View of his Plantation which is enclosed and overlaid with sticks, to screen the plant from the intense heat of the Sun. The Pawn leaf with the beetle-nut, quick lime, and some aromatic seeds, is eaten by the Natives as a luxury, and given at their entertainments and feasts, as marks of friendship or favor.
16. Coomhar—or earthen pot-maker, with their simple and curious method of making their Pots, by the help of a revolving Wheel.
17. Nauy or Shaving Barbers, representing their method of shaving with a short convex piece of Iron.
18. A Mauly or Flower-man, whose business it is to make ornaments for Idols and to sell flowers—Europeans improperly call every servant employed in their Gardens a Mauly,
19. A Chaffa, Khybert, or Gardener.
20. Auhheer or Seller of Milk, Curds, and Whey.
21. A Sunkhaury, or maker of ornaments, of the sunk shell worn by the women on their wrists. With a View of their method of cutting and grinding the shells.
22. A Causaury, or Thataree, a Brass and Copper-smith.
23. Kumaur or Lohaur — Blacksmiths, representing their simple method of blowing their bellows and working.

24. Telly, or Retailer of Fruit, Rice, Ghee, &c. with a View of his shop.
25. Ooria Bearers, commonly called Balasore Bearers,—they have regular meetings and clubs, with their President or sirdars, to regulate the duties the class shall perform in service.
26. Rowanny Bearers, often named Patna Bearers.
27. Doolee-a Bearers, who should confine themselves to carrying the Dooly.
28. Jellee-a Bearer: by cast Fishermen, which profession they occasionally follow—when they lay down the Palenqueen they employ themselves in making fishing nets.
29. A Bowry—alternately a Bearer and Grass-cutter.
30. A Myra, a maker of sweetmeats, with oil, ghee, and sugar without Pastry.
31. A Gund Bunnya or seller of gums and spices, with a view of his wares and shop.
32. A Kapauly or Rope maker; representing their simple method of twisting and uniting the strands of the Rope made of Hemp, or Kyar, the bark of the Cocoanut.
33. Sonaur Bunnya, or Shroffs, Money Changers, Bankers, &c.—The specie current in the country consists of the Gold Mohur, the Rupee of silver, Pice of Copper, and the shells called Couries.
34. Tamooly or seller of the Pawn leaf, which made up with spices, &c. is called Donna, Bera, &c.
35. A Chooter, or Carpenter; with their method of holding their work between their feet.

36. A Gwalla, or Cowherd—the Cows are remarkable for the hump on their shoulders.
37. Chunhary—preparer of fine lime to be eaten with the pawn.
38. Koalhoo, a maker and seller of Oil and Bran—the Oil Mill as represented, is simply a log of wood, with a hollow space at the top, in which is turned the end of a pole by bullocks.
39. Tauntees or Weavers—with the manner of their working the loom—their women spin the thread.
40. B'haut a most extraordinary Tribe; whose profession it is to flatter and puff, and spread reports in commendation of those who employ them.
41. Hulwye, a Pastry Cook and Confectioner.
42. Joogee, properly a seller of Cloth, but now often engaged as a Weaver.
43. A Doam, a maker of Baskets, Matts,—employed to burn the dead,—to remove carcases of animals, &c. This sect worship the evil spirit Rahoo, and claim charity on an Eclipse, that their God, (in constant enmity with the sun and Moon, for having detected him in assuming the appearance of a good Genii, to obtain the Amratia or immortality churned from the Ocean,) may desist in his vengeance against these luminaries. This beautiful allegory from the Mahabharat, is among the Notes of Mr. Wilkin's translate of the Bhagvat Geeta.
44. Chassa Doba, a thresher of Rice, Corn, &c. which is done by treading it under the Feet of Cattle.
45. A Dandy, or boatman.
46. A Boyty :—a rush mat maker.

47. A Seuly, who collects Toddy from the Tree bearing that name—it is used in this country, instead of yeast in making bread, and when fermented and drank to excess in a state of fermentation, causes intoxication.
48. A Doby or Washerman, with their mode of washing Cloth by beating it against a knotted board.
49. Soonree, Manufacturer and dealer in spirituous Liquors, with a view of the shop and Distillery.
50. A Rajpoot : by profession they are generally soldiers :—here he is represented in an undress.
51. Rauwut,—a soldier differing little from the Rajpoot.
52. Brijbasi, employed by merchants and bankers to guard their effects, and are noted for their fidelity and courage.
53. A Maul or Snake-catcher :—they use the pipe, tabour, drum, and other musical instruments to intice the serpent out of its hole, when they press it between two pieces of bamboos, previously laid on the sides of the hole for the purpose. They pretend to be possessed of a specific against the bite of all poisonous reptiles.
54. A Buddee-a,—another class of snake-catchers, who also prescribe remedies for some species of disorders.
55. A Poad, the higher cast of Coolies or labourers.
56. A Baugdy,—the lower cast of Coolies, who perform offices that the first refuse.
57. A Jellee-a; or Fisherman.
58. A Nikaury or Machooah,—Fishmongers, with their women selling Fish in the Bazar or Market.
59. A Moochee or Shoemaker, working in his shop,—he is likewise a Tanner, and often kills and skins in the morning

ing the animal of whose hide he has a pair of shoes finished before night.

60. Haury ; or Scavenger and Nightman.

61. Puckmar, or Bird-catcher, representing their method of taking birds, by the means of gums put on sticks placed among the branches of a tree.

62. A Kawn or Duffahee,—a hindoo singer on the public road, singing and accompanying his voice with the beat of the drum,—their women follow the same occupation.

63. Puttooa, a Painter of the Hindoo Idols.

64. Shikaury,—Hunters ; with their arms, their method of taking their game, and shooting poisoned arrows at wild beasts.

65. A Moorda Sho, or Moorda Feraush,—removing corpse and carcases of animals.

66. Kawra, or Hog-keepers, carrying pigs to Market.

It has been asserted that each of the many classes of the Hindoos, may be distinguished by their peculiarity of features, if this distinction does really exist amidst the present almost promiscuous intercourse of the casts, the lines of distinction must, I presume, be exceedingly obscure. That appearance of features, habits, and character strongly mark the inhabitants of different provinces, and some of the original casts cannot be denied, but it is impossible to reduce it to a system in a work of this kind.

A representation of the Style of the European Buildings in Calcutta: the View taken from the four cross Roads, near the Office of the Justices of the Peace.

SECTION II.

THIRTY-FIVE PRINTS OF THE SERVANTS EMPLOYED IN THE DOMESTIC CONCERNS OF EUROPEAN FAMILIES, &c.

No.

1. A Bannyan,—chief servant in the employ of an European, and often the comptroller of the household; of late years their influence has been much curtailed, and their service dispensed with,—these are the persons who accommodate their masters with the loan of cash, in the hopes of profiting in their employ,—the profession is confined to no particular rank or cast, but every Hindoo who has accumulated property, aspires to the dignity of Baboo. When employed in the public offices, they are nominated, in common with Mahometans, Dewans, &c.
2. Sircar,—an underling to the Bannyan; his business is to purchase the necessaries of house-keeping, or in the service of merchants and tradesmen, employed to buy and sell merchandize. The general custom is, for the sircar to enjoy the wages, paid him by his master, and all gain, duffore or customary draw-back, profits, pilferings, &c. to go to the Bannyan.
3. A Jummadar, the head servant in waiting on Europeans and Natives of distinction.
4. A Chaubdar or Assahburdar, with a long silver stick, the badge of his office,—he derives his name from chaub club.

5. Soonta-burda, next in rank to a Chaubdar, with a short silver stick.
6. A Khaunfamaun or house Steward.
7. A Kidmudgar,—who attends at table, and is under the Khaunfamaun.
8. A Serdar or head Bearer,—employed by Europeans in charge of their wardrobe, household-furniture, &c.
9. A Durwan,—a Door keeper or Porter.
10. A Kherch-burda or house Purveyor, coming from Market,—in the style of eastern indolence, he must have an attendant to carry the articles he has purchased.
11. A B'heesty or Waterman, carrying water in his Musuck or leather Bag,—his business is to supply the house with water; and during the hot season to water the Tatees, (a grating of bamboos filled with the Kuskus Root or a small prickly shrub called Jewaffee) which are placed against the openings of a habitation, to cool the wind in its passage to the apartments.
12. A Hooka-burda carrying the Hooka.
13. A Doby or Washerman.
14. A Chowry-burda,—an attendant to drive away insects. Europeans at present, seldom have the Chowry used excepting at their meals,—formerly with them, as by the Natives, they were considered as an insignia of rank, and employed on all occasions of state.
15. A Maukkun-walla, or Butter-man, with his mode of making butter, which is done by half curding the milk, and then agitating it with a machine made of bamboos, placed in a shallow earthen pan.
16. A Rooty-walla, or Baker.

17. A Durzee, or Taylor.
18. A Baulber, corruption of Barber.
19. A Hajaum, or shaving Barber.
20. A Hircarrah,—to carry messages, letters, &c. run in procession, and wait attendance under the Jummadar.
21. A Peada,—literally Footman—differing from the Hircarrah, as the name is more generally applied to those who are hired on the occasion,—the Badge or Chaup in his Cumberbund, constitutes him a Chauprassee properly confined to the offices of Government.
22. A Clashy,—as a Sailor, employed to manage the sails of the Yachts used in the inland Navigation,—Natives employed in the artillery also have this name.
23. A native Coachman.
24. A Syce or Groom,—each horse has one who attends, runs by its side, when used either in a carriage or the saddle.
25. A Gassiyara or Grass-cutter,—horses, bullocks, &c. are fed in this country with grass cut fresh every day.
26. A Mushauljee or Link-boy.
27. A Bowerchee or Cook.
28. An Aubdar, or Cooler of water and wines, by the means of saltpetre.
29. Corah-burdar, whose office it is to inflict punishment with the corah according to the Mahometan law,—but the principal figure is delineated with a cat, (which has been substituted by Government for the corah,) in his hand.
30. A Doorea-a, or Dog-keeper.

31. A Chokeedar or Watchman,—employed by Government in the police, and by individuals to guard their habitations at night;—in the northern parts of Hindostan, it is almost impossible for an European in a private station, to enjoy security, without taking into his pay as Chokeedars some persons from a gang of Robbers.
32. An Ayah or Waiting-woman, to European and Native Ladies.
33. A Dye or Nurse.
34. A Matranny or female Sweeper, &c.—The Broom is made of the fibrous parts of the cocoanut and toddy tree leaves.
35. A Mater—male Sweeper or Nightman.

There are numberless other attendants and domestics in the service of the Nobility of Hindostan. Europeans in India, holding the higher offices, as the members of government, and those of the boards of trade and revenue, and the judges,—and in the military line, all above the rank of major, till of late years, were attended with the silver stick-bearers, and by branch lights at night, but at present most of these marks of distinction are dispensed with.

A monthly Clerk in Calcutta, has often more servants, than are entertained by the first of the Nobility in England; the cause may be partly attributed to the religious prejudices and natural indolence of the Natives, but more to the indulgent customs prevalent among the Europeans—as may be proved by the several different offices, many of the abovementioned classes perform in the services of Natives.

*A View taken in the Chitpore Road, Calcutta;
showing the style of Architecture of the Na-
tive Buildings, and the Hindoo Mundars.*

SECTION III.

No.

EIGHT PRINTS.—DRESSES OF HINDOO MEN.

1. A Man of distinction in his Family Dress, consisting of a Dootee bound round his Loins, and a Doubgah thrown over his shoulders. In this habit he eats and performs his Devotions and domestic occupations,—the Jamah or long Robe, so often introduced in other parts of the work, is the full Dress.
2. A man of inferior Rank.
3. A Man of low rank.
4. A Sircar dressed in a Courta; and an Eklie over his shoulders,—this dress is of Mahometan origin, but much used at present by the Hindoos.—A Hindoo may be distinguished in this dress, the Ungah, Ulkaluck, &c. by having the opening on the right breast, while the Mahometans wear it on the left.
5. Bauluck, or Dancing Boy.
6. A Behaleea or Hindoo Soldier, dressed in cotton quilted Armour, with his Match-lock Gun.
7. Seapoys, a Native Soldier,—the Dress introduced by Europeans, will be readily distinguished from the original country attire.
8. A Brijbasi, in his Military accoutrements.

A

A Nautch or Hindostany Dance.

SECTION IV.

No. EIGHT PRINTS — DRESSES OF HINDOO WOMEN.

1. A Woman of Distinction.—were she married she could not with propriety wear shoes or smoke the Hooka.
2. A Woman of Inferior Rank.—a Widow cannot wear coloured boarders to her cloaths or any ornaments, excepting a Necklace of wooden beads.
3. A Woman of Low Rank.
4. A Gwallin, or Milk Woman,—the brass bracelets are often very weighty, and serve occasionally for defence as well as ornament.
5. A Ramjanny, or Dancing Girl.
6. A Hidgra, or Hermaphrodite.
7. A Polye, or Fisherwoman.
8. A Goree,—this low class eat dead bodies, and use the skull as a cup to drink out of.

Elephants

Elephants and Camels, with the method of using them.

SECTION V.

No. EIGHT PRINTS,—CARRIAGES, HORSES, AND BULLOCKS.

1. A Ruth or country Chariot.
 2. A Gary,—sometimes with four wheels as the Ruth.
 3. An Ekka, or one horse Chaise.
 4. A Rahhoo,—an inferior kind of Carriage.
 5. A Hackery, or Cart.
 6. A Ladoo Byle, or Carrier's Bullock.
 7. A Horse richly caparisoned in the Hindostany manner.
 8. A Tattoo,—a small common Horse.
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A Bengalee Road, to the North of Chitpore.

SECTION VI.

No. EIGHT PRINTS,—PALKEES.

1. A Chowpaul Palkee, chiefly used at marriages and other processions.
2. J'halledar Palkee, used in state by the Natives; as it formerly was by Europeans.
3. The original Meanna Palkee.

4. A long Palkee, introduced by Europeans.
5. A Bocha, or original chair Palkee, at present chiefly used by the Portuguese.
6. A Chair Palkee, introduced by Europeans.
7. A Mohafa;—a carriage for the women.
8. A Dooly, used by the inferior ranks; and for the purpose of travelling with speed.

A View of Callegaut Pagoda or Mundar.

SECTION VII.

No. TEN PRINTS OF FAQUIRS OR HOLY MENDICANTS.

1. A Purrum Hungse,—said to be descended from Heaven, to live without food, and to survive under water or earth, to the age of thousands of years. It is surprising with what credulity the monstrous absurdities related of him are believed by the Hindoos.
2. A Dundee,—a Brahmun who having cast off his thread and laid aside all regard to the personified attributes and symbolical representations of the Deity, worships him in spirit and unity,—the name is derived from Dund, a staff, which he always carries in his hands.
3. A Ramanundy,—or Worshipper of Ram the creating attribute of the Deity.
4. A Bermacharry, whose excellence consists in purity.
5. An Ab'dhoot,—a sect of Faquirs, that sometimes go entirely without cloaths.
6. A Soonassce,—these people travel armed in large bodies, and commit horrid depredations.

7. Beeshnub, worshipper of Vistno, the preserving attribute of the Deity.
8. A Nanuk-Punthy,—a sectary formed by Nanuk, and are remarkable for wearing one shoe only and shaving one mustache,—he is represented setting in Durnah, a religious fraud, an account of which is given in the 3d volume of the Asiatic Researches, in Article 22, on some extraordinary Facts, Customs, and Practices of the Hindoos.
9. Naugus,—rather a Banditti than Beggars.
10. An Ooddoobahoo, who inflicts himself with pain and intolerable austerities, under the idea of its being acceptable to the Deity,—some keep their limbs in particular positions, until the sinews and joints become immoveable, others chain themselves to trees, sleep on a bed of pointed iron spikes, and subject themselves to other almost incredible torments.—An account of two of these Faquirs, by the present Governor of Bombay, is inserted in the 5th Volume of the Asiatic Researches.

A View of the coming in of the Bhaun or Boar, in Garden Reach.

SECTION VIII.

No. THIRTEEN PRINTS.—PLEASURE BOATS.

1. A Pinnace or Yatch for the inland Navigation.
2. A Feal Chara, named from the elephant's head;—used by the Princes and Nobility, for state and pleasure.
3. A Budgerow or Bengalee Barge.
4. A Moorpunkee,—a Pleasure Boat used by the Natives.
5. A Baawalee-a, a large narrow Boat for expedition.

6. A Punfway, a small convenient passage Boat.
7. A Jallee-a Dingee, or Fishing Boat.
8. A Dingee,—a general name for every small boat.
9. A Khela or Loll Dingee,—the common pleasure Boat of the Natives, and used by Europeans for expedition.
10. A Gunga,—a small bark made out of a toddy tree, and used for fishing, &c.
11. A Tow Boat, to assist ships, &c. in the dangerous navigation of the Houghly River.
12. A Muga Chara,—a Dacca Boat, commonly hired by the lower clafs to celebrate their marriages, festivals and parties of pleasure.
13. Gudwaree, or Ferry Boat:

A North-Wester off Calcutta.

SECTION IX.

No. SEVENTEEN PRINTS OF BOATS AND VESSELS OF BURDEN.

1. A Grab :—a method of building peculiar to Bombay.
2. A Bengal pariar Brig.
3. A Sloop, employed for the Coast trade, and to carry down the River the Cargo for large ships.
4. A Dony,—a clumsy Craft, from the Coromandel Coast.
5. A Pettooa,—a Balafore Boat.
6. A Burr,—used for the inland rice trade and to load and unload ships.

7. A Pataily,—a flat clinker built boat from the Provinces of Behar and Benares.
8. A Kautry,—from the Northern Provinces of Hindostan, differing little from a Pataily with the head and stern reversed.
9. An Ek-gachee,—a Canoe made from the trunk of a tree.
10. A Scringee,—being an Ek-gachee with the addition of some Planks on each side.
11. A Bangles,—a large rice boat of from 2 to 4000 maunds.
12. A Wolack,—a large boat for merchandize.
13. A Hola,—a flat square boat employed to transport Salt from Ingelee and Tomlook to Calcutta.
14. A Chittagong Balaum, built on a Scringee, having the Planks sown together with Cane or Hemp.
15. A Dacca Pulwar,—a commodious and expeditious boat.
16. A Kose,—peculiar to Chittagong and Luckipore.
17. A Yet-Dingee,—boat for carrying bricks.

The different kinds of boats of Hindostan are admirably adapted to the navigation of the various parts in which they are used ;—the rivers of the northern provinces require flat broad vessels, with little draft of water ; while the southern navigation admits of a construction of greater depth, for security against the high waves of the larger branches of the Berampoter and Ganges.

A View of a Bengalee Road in Calcutta.

SECTION X.

No. EIGHT PRINTS.—OF THE VARIOUS METHODS OF SMOKING THE
HOOKA, &c.

1. 2. 3. Narial, or Cocoonut Shell Hookas,—the first, represents the method of smoking through a Tube made of Plantain leaf—the second, through a Bamboo,—and the third, the common way through the hand, is called the Hubbul-Bubbul.
 4. A Hooka Snake, formed of twisted wire, leaves, bark and cloth.
 5. The Persian Cullyaun,
 6. The Hindoo method of eating the Paun, described in No. 15, of Section I.
 7. Smoking the Chillum by the lower order.
 8. Smoking the Cheroot, or Seegar.
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The Churrack Pooja—Hindoos swinging in expiation of their sins:—the rich hire the poor to perform penance in their stead, and which is believed to answer fully the purpose for obtaining absolution.

SECTION XI.

No. THIRTY-SIX DRAWINGS OF MUSICAL INSTRUMENTS.

1. A Sunk and G'unta,—used by the Brahmuns at their religious ceremonies.

2. A Kunfer,—beat at stated times by the servants of Priests.
3. A Tumboora,—played on by the higher orders for their amusements.
4. A Sitar, or Guittar.
5. A Sarinda or Violin,—the most common Hindostanee musical Instrument.
6. A Tobrie,—resembling the Bagpipe.
7. A Kuplyaus, or Been,—described in the 1st volume of the Asiatic Researches.
8. Pennauk,—the shell of a large Pumkin, and half the shell of a small one joined together by an iron wire.
9. Omerti,—kind of Fiddle.
10. A Khole or Mirden,—the Tube of the Drum is of earthen ware.
11. Kurtaul or Symbals.
12. A Dump.
13. A Doyra.
14. A Khunjery.
15. A J'haunjree,—two hollow brass rings, containing small Balls, played on by a quick movement of the hand.
16. Saringee,—played at Nautches, &c.
17. A Tubla,—wooden Drums.
18. A D'holuk,—small Drum.
19. A Jultrung, earthen or China Cups.—fitted to the different

- notes of music, and played on with two sticks or pieces of iron.
20. Munjeera,—two brass cups beaten together.
 21. D'Hauk,—used at Marriages and Religious ceremonies,
 22. A Soorna, or Hautboy.
 23. A Baunk, or Trumpet.
 24. A Joorg-haje,—two Drums of different sizes.
 25. A D'Hola,—beaten on one side by the hand, and on the other by a stick.
 26. A Kaunfy,—a plate of brass beaten by a stick.
 27. A Nagra,—played on by two sticks.
 28. A Kaura,—beaten with a stick.
 29. A Burung,—used at the Hindoo Festivals.
 30. A Ramfinga,—resembling a Serpent.
 31. A Tickora,—played at Nautches, Feasts, &c.
 32. A Pukwauz,—used as the foregoing.
 33. A Jugo, Jhumpo,—one side is beaten while the other is rubbed.
 34. A Surmungla,—formed of reeds and played on by the hand.
 35. An Oorni,—from the Coromandel Coast.
 36. A Bunfee,—a Bamboo Flute as often played on through the nose as the mouth.

A faithful Copy of the soft and wild Eastern Music, would
doubtless

doubtless be acceptable to all lovers of the Art;—but every attempt hitherto made public has, by the incorrectness of the representation, and injudicious interspersion of absurd variations, &c. only exposed it to contempt and ridicule.

A View of Calcutta from the Road leading to the Course.

SECTION XII.

NO. TWENTY-TWO DRAWINGS OF THE FESTIVALS, FUNERALS, RELIGIOUS CEREMONIES, &c. OF THE HINDOOS.

1. A Hurry Sung Kertun,—recitation of the History and life of the birth of Hurry or Vestno, the preserving attribute of the Deity:—a Vestnub assisted by others of his Sect is relating the history and amours of the God and his family,—their musical instruments the Baunk, Mirden, and Kirtaul, are played on at intervals, and the audience, according to the subject, are exalted with joy, or weep, prostrating themselves on the ground, embracing the reciting Vistnub, and laying down money at his feet.
2. Rhaumien Gauyin,—a Brahmun with his Assistants singing the exploits of Rhaum in the incarnation of the Deity, called the Rhaum Outar.
3. Mohabaurut-er-Shobha,—or an assembly to hear the text and comments on the Mohabaurut.—The reader sits on an elevated chair, decorated with flowers, the Salgrum stone, sunk shell, &c.—In the morning, he reads the text, which is very little attended, from few understanding the Schanscrit language; but in the evening, which is here represented, when the explanation in the Bengalee language is delivered, together with the comments of the officiating Priest, the meeting is exceedingly crowded.
4. The Durgah Pooja.—The plate represents in the middle,
Durgah,

Durgah, wife to Mahahdeb, the destroying or transforming attribute of the Deity ; the animal she is mounted on, is called a Sing, (Unicorn,) at her feet, is Myhaffor, an Evil Genii, which she destroys ; on the right and left, are Lutchme and Surfutee, the wives of Vistno, and below them, Guneefa and Cartic, Gods of Wisdom and War, the sons of Durgah.—This festival is well known to Europeans, who, in common, with the professors of all religions, are invited by the opulent Hindoos to partake of the sight, and are regaled with refreshments and dances.

5. Joolun Jatra,—or the celebration of the swinging of Kistna, an incarnation of the Deity, with his favourite Radica.—In the fore ground appears the representations of Kistna, Bularam, Sedam, and Subul, the brothers and companions of Kistna ;—occasionally some of them disappear and change their dress, to personify Radica, Laletah, Bisakah, and Chundrahbullie, the loves of Kistna.—On the left sits a man dressed to represent Jussudah, the mother of Kistna, holding in his hand a lamp of five lights,—with which is performed the charm to guard Kistna from Evil Spirits,—on the left in the back ground, is the Swing, &c.
6. Raush Jatrah,—the celebration of the amours of Kistna with Radica, and his other loves,—in this Pooja, nets are hung, and leaves, flowers, birds, &c. &c. are placed over the open apertures, to represent nature, sympathising in the sports of the libidinous God.
7. Ruth-Jatrah,—the riding of the Gods in their Carriage, drawn by thousands of fanatics,—some of whom throw themselves under the cart, with the persuasion that their death will secure them immediate bliss in heaven.
8. Chaun Jatra or Aufnaun Jatra,—the celebration of the washing of Juggernaut :—He is said to travel in one night from Cuttack to the Mundar, here represented near the Danish Settlement of Serampore.—He is bathed on the first day of his arrival—but afterwards is kept

warm

warm on account of a fever, proceeding from a cold he catches—until his return to Juggernaut.—As the Public have not any satisfactory interpretation of this symbol of Juggernaut, it is to be lamented that the Gentleman who has so very ingeniously decyphered it, from the initial letters of the Hindoo Triad, to be the emblem of Brehim the one Supreme Being, withholds from the world his opinions on the subject;—and it is a matter of greater regret, that the encomiums and entreaties of his Friends, have not yet prevailed on him to favour the Public with his many other discoveries and philosophical remarks on the Fables of Eastern Mythology—and the harmony, melody, and brilliancy of his Numbers.—It being most strictly forbidden the Hindoos to make any representation of the Almighty—the command, it seems, is evaded by forming the image without hands and feet; in short, any thing rather than not have a God that they can see and feel.

9. Dole Jutrah, or the Hoolee, in celebration of the Orgies of Kistna.
10. Busio Jun, or Callee Pooja, throwing the Image of their Gods and Goddesses into the water,—the Ceremony represented in the plate is of Durgah, or Caleeh, &c.
11. A J'Haump—Sannassies and other Devotees throwing themselves from a height on beds of nails, knives, swords, pikes, &c. supported by a number of men—It is necessary they say, to prepare themselves by abstinence and mortifications to render themselves invulnerable.—It can hardly be expected, that credit will be given to the relation of the severe Penance performed by the Hindoos, by those who have not the testimony of their own eyes:—Though instances of this fanaticism are to be met with in the history of the superstitions of all nations, and lately of the Romish Saints; one of whom, Belkamine encouraged vermin to prey on him, saying—"we shall have Heaven to reward us for our sufferings, but these poor creatures have only the enjoyment of the present life."

*Shove down a Ball of Iron &c. into the
Stomach and the neck may run
it through the (26) Jugular Vein*

12. Nila-Payah,—at which the Bigots run sharp pointed iron rods through their tongues; through the muscular part or the breast, the back, the arm, the skin, of the forehead, &c. and dance with stretched cords passed through the integuments of the sides, in the manner of Setons;—in the evening the Payah is performed to Nila, or Mahadeva Seib, &c.

13. Shoho Gomon,—Women burning themselves with the Corpse of their Husband.—This ceremony has been so often described and is so generally known, that an account of it here would be superfluous.

14. Onnoo-Gomon, or Onnoo-Mutah,—this represents the Wife burning herself with some apparel or property of her husband, when he had died in a distant country, or in the instance of her being prevented devoting herself at the time of her husband's Corpse being burnt, by his decease happening during her pregnancy, or at the period of sexual indisposition.—The great advantage of this sacrifice is supposed to be, that it liberates both parties from Hell, and entitles them to millions of years of bliss in Heaven.—Priestcraft, in gaining its ends, looks with indifference on the sacrifice of the lives of the ignorant; and private calamities and nations deluged in blood, as tending to establish its power, must be regarded with equal unconcern, if not satisfaction:—but religious frenzy will now perhaps give way to political fanaticism.

15. Shoho-Gomon,—representing the Woman leaping into the fire to the Corpse of her Husband, or to some relict of the deceased,—this is allowed equally with the other modes, but seldom practised in Bengal.

16. Shoho-Gomon,—the Wife of a Joggee buried alive with the Corpse of her Husband,—after her descending into the Pit, it is instantly filled up with earth by her relations and other attendants.—The Joggee, and the race of Facquirs, called Visnubs, are the only classes of the Hindoos, whose bodies are buried.

17. Behahio or Marriage;—shewing the final Ceremony of uniting the parties,—the Bridegroom receives the hand of the Bride over a brass pot filled with water, and covered with Pawn or Mangoe leaves, having on them a Plantain—the Father, or a Relation of the Bride, then declares the Marriage of the parties; reciting the Genealogies of their families, and concludes the whole by the delivery of the Bride's portion; after this the Bridegroom must remain for sometime at the house of the Parents of his Bride, where he goes in procession to be married.—Previous to this celebration, the parents agree among themselves, and the Husband cannot see his intended, but by stealth—the parity of ages is not always consulted, but the most proper is deemed, the male between 12 and 14, and the girl from 7 to 9,—the number of Wives is not limited.

18. Gungah Jutra or Mello Pray,—when a patient is thought past recovery, he is carried in a bed to the river side, and when near his last gasp, he is placed half into the water, a portion of which is forced down his throat—the Corpse is afterwards burnt, if the family can pay the expences, and the ashes or the body thrown into the river.

19. Jaupaun,—The child seated on the stage, plays with snakes, while his father and other kindred repeat munters or incantations to prevent their injuring him—this is a Ceremony of the Monsah Pooja, when Carpenters and other artificers worship their Tools.

20. Saupereah,—or Snake Catchers.

21. A School.

22. A Bazar, or Indian Market.

It is perhaps to be lamented that I prefixed the names, supplied me by a gentleman, who had made the native languages

ges his study, to the Plates, before I had an opportunity of availing myself of the orthography of the late Sir William Jones.—I am told that my present plan will be more acceptable to the generality of readers, as the other can be digested by those only who have, in some measure, made the Sanscrit Language their study; but the adoption of it would have been attended with the advantage of preventing the errors of the present arbitrary pronunciation, and have referred to a standard.

I had once attempted to collect materials to insert in my list, a general Sketch of the Practical Religion of the Hindoos, and the peculiarities of the Customs and Ceremonies of each Sect and Country; but I soon found the information I was able to obtain, to be so contradictory, that it became prudent to confine my remarks to the Plates, and to refer to such authority as is established,

It is not probable, that the choice of the figures to represent the different sects and professions, can give general satisfaction, as almost every person is inclined to form his ideas of Characters from the particular objects, to which he has been familiarized,—but a better plan has not occurred to me than the one I have adopted, of copying every object from Nature.

The arrangement of the Numbers, and the execution of the Work, I am confident, requires an apology, and perhaps, the best I can offer is to submit myself, with a consideration of the whole to the indulgence of the Public.

